

**AN ANALYSIS OF POSITIVE AND NEGATIVE POLITENESS  
STRATEGIES IN JOHN GREEN’S NOVEL “THE FAULT IN OUR STARS”**



**Thesis**

**Submitted in Partial Fulfillment of the Requirements for the Degree of  
Sarjana Humaniora in English and Literature Department of Faculty  
of Adab and Humanities of UIN Alauddin Makassar**

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## MOTTO

﴿قَوْلٌ مَّعْرُوفٌ وَمَغْفِرَةٌ خَيْرٌ مِّنْ صَدَقَةٍ يَتْبَعُهَا أَذًى ۗ وَاللَّهُ غَنِيٌّ حَلِيمٌ﴾

“KIND WORDS AND THE COVERING OF FAULTS ARE BETTER THAN CHARITY FOLLOWED BY INJURY. ALLAH IS FREE OF ALL WANTS, AND HE IS MOST FORBEARING.”

*(Al-Baqarah: 263).*

“SPEAK GOOD OR REMAIN SILENT.” (*HR. Bukhari & Muslim*)

“BE POLITE TO ALL, BUT INTIMATE WITH FEW.”

*(Thomas Jefferson)*

“POLITENESS IS THE MAIN THING IN A RELATIONSHIP.”

(*Rahmaniar*)

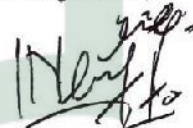
*This thesis is dedicated to, My Beloved Mother  
&  
My Beloved older Sister*

## PERNYATAAN KEASLIAN SKRIPSI

Dengan penuh kesadaran, penyusun yang bertanda tangan dibawah ini, menyatakan bahwa skripsi ini benar adalah hasil karya penyusun sendiri, dan jika dikemudian hari terbukti penulis melakukan duplikat, tiruan, plagiat, atau dibuat oleh orang lain secara keseluruhan ataupun sebagian, maka skripsi ini dan gelar yang diperoleh batal demi hukum.

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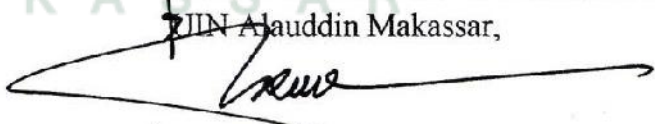
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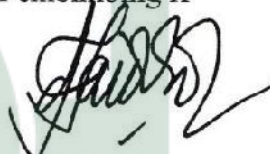
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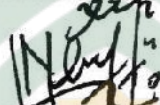


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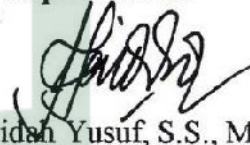
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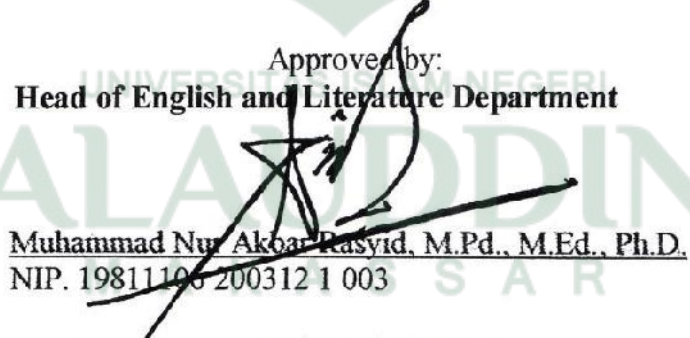
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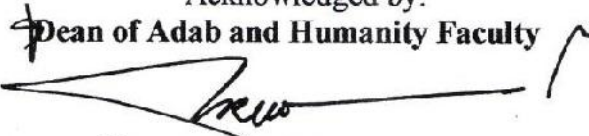
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## TABLE OF CONTENTS

|  |      |
|--|------|
| <b>PAGE TITTLE</b> .....                         | i    |
| <b>MOTTO</b> .....                               | ii   |
| <b>PERNYATAAN KEASLIAN SKRIPSI</b> .....         | iii  |
| <b>PENGESAHAN SKRIPSI</b> .....                  | iv   |
| <b>PERSETUJUAN PEMBIMBING</b> .....              | v    |
| <b>APPROVAL SHEET</b> .....                      | vi   |
| <b>ACKNOWLEDGEMENT</b> .....                     | vii  |
| <b>TABLE OF CONTENTS</b> .....                   | x    |
| <b>LIST OF TABLES</b> .....                      | xiii |
| <b>ABSTRACT</b> .....                            | xiv  |
| <b>CHAPTER I INTRODUCTION</b> .....              | 1    |
| A. Background .....                              | 1    |
| B. Problem Statement .....                       | 4    |
| C. Objective of the Research .....               | 4    |
| D. Significance of the Research.....             | 4    |
| E. Scope of the Research .....                   | 5    |
| <b>CHAPTER II REVIEW OF RELATED THEORY</b> ..... | 6    |
| A. Previous Findings .....                       | 6    |
| B. The Concept of Politeness.....                | 8    |

|   |           |
|---|-----------|
| C. Brown and Levinson's Politeness Strategies.....                | 12        |
| D. Positive and Negative Politeness Strategies .....              | 12        |
| E. Functions of Positive and Negative Politeness Strategies ..... | 20        |
| F. Pragmatics .....   | 22        |
| G. Characters.....  | 23        |
| H. Major Character .....  | 24        |
| I. The Fault in Our Stars .....                                   | 26        |
| <b>CHAPTER III METHODOLOGY OF RESEARCH .....</b>                  | <b>28</b> |
| A. Method of the Research .....                                   | 28        |
| B. Source of the Data.....  | 28        |
| C. Instrument of the Research.....                                | 29        |
| D. Procedures of the Data Collection.....                         | 29        |
| E. Techniques of Data Analysis .....                              | 30        |
| <b>CHAPTER IV FINDINGS AND DISCUSSION .....</b>                   | <b>31</b> |
| A. Findings.....  | 31        |
| 1. Kinds of Positive Politeness Strategies.....                   | 31        |
| 2. Kinds of Negative Politeness Strategies .....                  | 37        |
| B. Discussion .....   | 39        |
| 1. Kinds and Functions of Positive Politeness Strategies.....     | 39        |
| 2. Kinds and Functions of Negative Politeness Strategies .....    | 53        |

|  |           |
|--|-----------|
| <b>CHAPTER V CONCLUSION AND SUGGESTION .....</b> | <b>57</b> |
| A. Conclusion.....                               | 57        |
| B. Suggestion .....                              | 57        |
| <b>BIBLIOGRAPHY .....</b>                        | <b>59</b> |

## **CURRICULUM VITAE**



## LIST OF TABLES

|  |    |
|--|----|
| Table 4.1 Kinds of Positive Politeness Strategies on the texts ..... | 32 |
| Table 4.2 Kinds of Negative Politeness Strategies on the texts.....  | 37 |





## ABSTRACT

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This thesis is about an Analysis of Positive and Negative Politeness Strategies in John Green's Novel "The Fault in Our Stars". The objectives of the research are to find out the kinds and to describe the functions of positive and negative politeness strategies that employed by the major characters. The method used in this research is descriptive qualitative method. The findings of this research showed that there were 12 strategies of positive politeness and 6 strategies of negative politeness. The result of descriptive analysis showed two functions of positive politeness strategies such as to indicate some respects and to minimize the potential threat of face threatening act and two functions of negative politeness such as to respect and to minimize the particular imposition. Therefore, the researcher concluded that positive politeness strategies more dominant employed than negative politeness strategies in the novel and the main function is to minimize the potential threat of face threatening act. This thesis implicated to tell people that by knowing politeness strategies, the readers can improve their understanding about positive and negative politeness strategies. Positive and negative politeness strategies can be encountered in any context of conversation on literary work especially in the novel.

**Keywords:** Politeness, Strategies, Major Characters.

## **CHAPTER I**

### **INTRODUCTION**

This chapter consists of five parts; there are background, problem statements, objectives of the research, the significances of the research and scope of the research.

#### **A. Background**

In doing communication, people use language to say or deliver their ideas and opinions, and provide information to others. Gartside in Septyaningsih (2007: 5) explains that communication is the art of sharing anything. In its vital sense it means a sharing of ideas and feelings in a mood mutual understanding. There are many ways of communication. Sometimes the conversation cannot be successful because of misunderstanding between speaker and hearer during the conversation. It is important to consider someone's attitude when they are doing or saying something.

To build a good relationship and to have a good social interaction with other people who need politeness to organize how to communicate the information to other. Politeness is the expression of the speaker's intention to mitigate face threat carried by certain face threatening acts towards another. Politeness is very important although in speaking and writing activities. There are some reasons why politeness is important. First, politeness is sign that we respect the other people who speak with us. Second, politeness indicates that we are a professional person. Using politeness make listeners be able to give a good response to speaker's question or request.

Politeness strategies applied in a communication also become an important thing in Islamic precept. It is stated in the Qur'an Surah Al Baqarah: 263 as follows:

﴿قَوْلٌ مَّعْرُوفٌ وَمَغْفِرَةٌ خَيْرٌ مِّنْ صَدَقَةٍ يَتَّبِعُهَا أَذًى ۚ وَاللَّهُ غَنِيٌّ حَلِيمٌ﴾

*"Kind words and the covering of faults are better than charity followed by injury. Allah is free of all wants and He is most forbearing, (Al Baqarah: 263)."*

This shows that the good way of communication is by using the good and polite words and always forgiving when a mistake occurs. It will be make the others satisfied by getting such a nice impression by the speakers' utterances in their heart instead of giving something to people accompanied by unpleasant words to people.

According to Brown and Levinson in Putri (2013: 1) politeness strategies are developed in order to save the hearers "face". Face refers to the respect that an individual has for him or herself maintaining that "self-esteem" in public or in private situations. Usually person tries to avoid embarrassing to other person, or make them feel uncomfortable. Face Threatening Acts (FTA's) are acts that infringe on the hearers need to maintain his self-esteem, and be respected.

Brown and Levinson in Murliati (2013: 13), there are four types of politeness strategies. The strategies are bald on record, positive politeness, negative politeness, and off record-indirect strategies. It is chosen to consider that when the speaker doing the FTA's, it will reflect to the speaker's feeling and influence the speaker's responds.

Politeness strategies are used for calling forms of oral and written communication. People can communicate in written by many kinds of medium; one

of them is in novel form. Nafi'ah in Fitriyana (2007: 4) states that novel as one of literary works is a literary text that is valued by its culture that used special language and that affects people with emotions that bring them into the imaginary world. Moreover, she says that a literary text is also a piece of language and all languages have design, so it is obvious that literary language is rather different from an ordinary language. It is interesting to choose novel as a literary work to be investigated by using pragmatics studies on politeness strategies.

The researcher analyzed politeness strategies in the novel. Then, the researcher chooses John Green's novel "The Fault in our Stars" to find out the way and the choice of words for each character by using politeness. There are some reasons of the researcher in choosing this novel as the medium. First, there are many politeness strategies that will be found in John Green's novel "The Fault in our Stars". Secondly, The Fault in our Stars novel is the one fiction book of the year in New York Times bestseller and time magazine. Besides, this novel also is adapted into film artwork on 2014 Twentieth Century Fox Film Corporation.

Based on the explanations above, the researcher is interested in analyzing the politeness strategies, especially positive and negative politeness strategies among the major characters and intends to conduct a research entitled: "An Analysis of Positive and Negative Politeness Strategies in John Green's Novel "The Fault in our Stars".

## **B. Problem Statement**

Based on the background above, the researcher formulated the research questions as follows:

1. What kinds of positive and negative politeness strategies are employed by the major characters in John Green's novel "The Fault in our Stars"?
2. What are the functions of positive and negative politeness strategies are employed by the major characters in John Green's novel "The Fault in our Stars"?

## **C. Objective of the Research**

Relating to the research questions the researcher decided some objectives of the research as follows:

1. To find out the positive and negative politeness strategies that are employed by the major characters in John Green's novel "The Fault in our Stars" based on Brown and Levinson's politeness strategy.
2. To describe the function of positive and negative politeness strategies that are employed by the major characters in John Green's novel "The Fault in our Stars".

## **D. Significance of the Research**

There are two types of significances of the research namely theoretical and practical significance.

1. Theoretical significance. To reveal the social phenomena that exists with the pragmatic approach in analyzing characters in the novel.



## 2. Practical significance:

- a. The researcher; the researcher can learn more specific about theories of linguistics, especially for politeness strategy.
- b. The readers; this research will make the readers understand and know how to be polite in doing communication. In order to help the readers in choosing words when they communicate to the others. Besides, they can get additional knowledge about politeness strategies and politeness function.
- c. The university; for an additional reference especially for the library of State Islamic University of Alauddin Makassar. It is also hoped to give some contribution for the next research who will like to make further research about politeness strategies that use the pragmatic approach.

## E. Scope of the Research

Scope of this research covered politeness strategies used by major characters, Hazel Grace Lancaster and Augustus Waters. Then, it focused on kinds and functions of positive and negative politeness strategies based on Brown and Levinson's theory (1978).

## **CHAPTER II**

### **REVIEW OF RELATED LITERATURE**

This chapter talks about the theory that using of this research and some explanations related the theory. There are previous findings, the concept of politeness, Brown and Levinson's politeness strategies, positive and negative politeness strategies, the function of positive and negative strategies, pragmatics, character, major characters, and synopsis of "The Fault in Our Stars" novel.

#### **A. Previous Findings**

Before conducting this research, there are some researchers found related to this research to be compared with some findings:

Ningsih (2012) in her thesis, "An analysis of Politeness Strategies used by Harry Potter in J. K. Rowling's novel "Harry Potter and Sorcerer's Stone". She found that found 90 data which contain politeness strategies and about 16 data has been analyzed by the writer. All the data belong to the four politeness strategies as being proposed by Brown and Levinson, namely bald on record, positive politeness, negative politeness and off record. Bald on record strategy is used by Harry in the situation of urgency. In positive politeness, Harry uses it to people around him in order to satisfying their positive face. Negative politeness also used by Harry as he wants to satisfy the hearer's negative face. While off record strategy used by Harry because he wants to be indirect and gives the hearer clues. Harry used those strategies to his friends, teachers and character around him.

Septyaningsih (2007) in her thesis, “An Analysis of Positive Politeness Strategy in the Film entitled in Good Company (a pragmatics study)”. She found that there are 15 strategies of positive politeness employed by the characters in the dialogs of film entitled “In Good Company”. Among them are notice, attend to the hearer (4 data), exaggerate (1 datum), intensify interest to the hearer (1 datum), use in-group identity markers (4 data), seek agreement (1 datum), avoid disagreement (5 data), presuppose / raise / assert common ground (2 data), joke (4 data), assert or presuppose the speaker’s knowledge and concern for the hearer’s wants (1 datum), offer / promise (1 datum), be optimistic (1 datum), includes both the speaker and the hearer (1 datum), give (or ask for) reasons (2 data), assume or assert reciprocity (1 datum) and give gifts to the hearer (1 datum). Thus, all kinds of positive politeness strategies are employed by the characters. In addition, there are two factors influencing the characters when they employ this strategy, namely payoff and relevant circumstances.

Sari (2006) in her thesis, “The Politeness Strategies used by Anne as the Ambitious Main character in the other Boleyn Girl Movie”. She found that the strategy which is mostly used by Anne is negative politeness. The use of politeness strategies are mostly influenced by her emotions, revenge, and betrayal. Even though she is an ambitious arrogant woman, she still applies the politeness strategies to express her ambitious when she explores her ideas to her addresses as one of her tricks to reach her dreams.

The similarities between three researchers and this research are the discussion about politeness strategies that used by the characters. Politeness strategies is the object of research but have different cases. While the differences of first research is focus on Politeness Strategies that used by the characters in novel. The second research is only focus on positive politeness strategy that used by the characters in film. Besides, the researcher not only emphasizes what kinds of positive politeness strategy that used by the characters in dialogues, but what is the factor that influencing the characters when they employ the strategy. The third research is only focus on negative politeness strategy that used by main character in film and what is the factor that influence the character using strategy. The researcher is going to talk about positive politeness and negative politeness strategies in John Greens' novel "The Fault in our Stars".

### **B. The Concept of Politeness**

Lakoff in Ellen (2001: 2) states that politeness is a system of interpersonal relations designed to facilitate interaction by human interaction by minimizing, potential conflict and confrontation inherent in all human interchange. In communication, politeness can be defined as the means to show awareness of another person's face. Face means public self-image of person. It refers to that emotional and social sense of self that every person has and expects everyone else to recognize.

Leech in Jamet and Jober (2013: 162) deals with politeness as part of 'interpersonal rhetoric'. Building upon Grice, he claims that politeness, which is, with cooperation, necessary to ensure that communication will be successful, involves a

violation of Grice's conversational maxims of achieving maximally efficient communication. Leech introduces his Politeness Principle (PP) and argues that this principle is just as important as the Cooperative Principle (CP), and in some situations PP outweighs CP. While the purpose of CP is to regulate what we say so that the communication can most efficiently reach a given illocutionary or discoursal goal, the PP maintains social balance and friendly relations, which contributes to enhancing cooperativeness and thus provides a stable and suitable environment for effective discourse. Leech in Locher (2004: 64) proposes the following maxims of his Politeness Principle:

1. Tact Maxim
  - a. Minimize cost to other
  - b. Maximize benefit to other
2. Generosity Maxim
  - a. Minimize benefit to self
  - b. Maximize cost to self
3. Approbation Maxim
  - a. Minimize dispraise of other
  - b. Maximize praise of other]
4. Modesty Maxim
  - a. Minimize praise of self
  - b. Maximize dispraise of self



### 5. Agreement Maxim

- a. Minimize disagreement between self and other
- b. Maximize agreement between self and other

### 6. Sympathy Maxim

- a. Minimize antipathy between self and other
- b. Maximize sympathy between self and other

Like Lakoff and Leech, Brown and Levinson in Fialova (2010: 14), in the most influential politeness theory, describe politeness in terms of conflict avoidance. Their theory is based on the concept of 'face', which is the public self-image, held by every competent adult member of society, which consists of two aspects: negative face (the desire to be unimpeded in one's actions) and positive face (the desire for appreciation and approval).

Brown and Levinson suggest that most speech acts inherently threaten either the hearer's or the speaker's face-wants, and politeness serves to minimize such face-threats. It offers several main politeness strategies, the application of which is determined by the 'weightiness' of the combination of three social variables: the power difference between hearer and speaker, the perceived social distance between them, and the cultural ranking of the speech act (how "threatening" or "dangerous" it is perceived to be within a specific culture). Based on these variables, speakers select a specific strategy resulting in one of five possible communicative choices.

There are also some isolated theories which should be mentioned in a summary of the field of politeness, Richard Watts. Watts classifies as 'politic

behavior', which is "socio-culturally determined behavior directed towards the goal of establishing and/or maintaining in a state of equilibrium the personal relationships between the individuals of a social group during the ongoing process of interaction", Watts in Jautz (2013: 29).

Based on the above theories can conclude that politeness is a crucial conflict-avoidance mechanism. Brown and Levinson based their model on using politeness to minimize face threats. Lakoff in Eelen (2001: 2) sees the main task of politeness in "minimizing the potential for conflict and confrontation inherent in all human interchange". Leech's maxims work towards avoiding 'disruption' and 'maintaining the social equilibrium and friendly relations, while Watts' 'politic behavior', which includes politeness, is "directed towards the goal of establishing and/or maintaining in a state of equilibrium the personal relationships.

### **C. Brown and Levinson's Politeness Strategies**

Brown and Levinson in Fialova (2010: 14) describe politeness in terms of conflict avoidance. Their theory is based on the concept of 'face', which is the public self-image, held by every competent adult member of society, which consists of two aspects namely 'positive' and 'negative'.

#### **1. Positive face**

Positive face is the need to be appreciated and accepted, to be treated as the member of the same group, and to know that his or her wants are share by others.

## 2. Negative face

Negative face is the desire to have freedom of action, freedom of imposition, and not to be impeded by others.

Brown and Levinson in Fitriyana (2007:24) identify four politeness strategies that can be choose by speakers in performing face-threatening acts (FTA), listed in increasing order of politeness: bald-on-record, positive politeness, negative politeness, off-record. Bald-on-record strategies are direct without redressive actions. Positive politeness strategies are oriented toward the positive face of the hearer, thus emphasizing affinity with the hearer. Negative politeness strategies refer to the use of conventional indirectness or pleas to maximize the hearer's freedom off. Off-record strategies involve the use of hints.

Based on the explanations above, politeness is a system of interpersonal relations to show awareness of another person's face, it means public self- image of person. There are two aspects of face, namely positive and negative. People need politeness strategies which are the way to use the language and conduct the conversation run well. Based on Brown and Levinson identify four politeness strategies, they are bald on record, positive politeness, negative politeness and off-record.

### **C. Positive and Negative Politeness Strategies**

#### 1. Positive Politeness Strategies

According to Brown and Levinson in Pramiardhani (2010: 23), positive politeness strategy is oriented toward the positive face of the hearer, the positive self-

image that he claims for himself and his perennial desire that his wants (or the action/ acquisition/ values/ resulting from them) should be thought of as desirable. Face threatening act that are performed with redressive actions. It includes strategies oriented towards positive face of H. Brown Levinson in Hamed (2014: 24) state that these strategies are employed by the speaker to indicate closeness to the hearer and that they both have common grounds, “indicating that S and H belong to the same set of persons who share specific wants, including goals and values.”

There are some strategies of positive politeness following examples from Brown and Levinson in Mazzo and Fodde (2012: 42):

- a. Strategy 1: Notice, attend to hearer (his interest, want, need, and good).

Suggests that speaker should take notice of aspects of hearer's conditions.

Example: You look sad. Can I do anything? Fitriyana (2007: 27).

- b. Strategy 2: Exaggerate (interest, approval, sympathy with hearer)

This often done with exaggerated intonation, stress, and other aspects of prosodic.

Example: What a fantastic garden you have! Fitriyana (2007: 28).

- c. Strategy 3: Intensity interest to hearer.

Speaker intensify the interest of his own contribution, by “making a good story” and draw hearer as a participant into the conversation with direct questions and expressions like *you know*, *see what*.

Example: See what I mean, Walter (2002: 31).

d. Strategy 4: Use solidarity in-group identity markers.

Using any of the innumerable ways to convey in- group membership: address forms, language or dialect, jargon or slang and ellipses.

Example: How are you doing today, mate? Watts (2003: 89).

e. Strategy 5: Seek agreement.

Speaker seeks ways in which it is possible to agree with hearer.

Examples:

- 1) I had a flat tyre on the way home.
- 2) Oh God, a flat tyre!

Fitriyana (2007: 29).

f. Strategy 6: Avoid Disagreement.

The desire to agree or appear to agree with hearer leads also to mechanisms for pretending to agree: white lies and hedges.

Examples:

- 1) So you like my new dress?
- 2) It fits you perfectly (rather than “that is the ugliest orange I have seen in my life).

Barezova (2008: 42).



g. Strategy 7: Presuppose/raise/ common ground.

The value of speaker's spending time and effort on being with hearer, as a mark of friendship or interest in him, by talking for a while about unrelated topics.

Example: People like me and you, Bill, don't like being pushed around like that, do we? Watts (2003: 89).

h. Strategy 8: Joke.

Jokes are based on mutual shared background and values and putting hearer "at ease".

Example: Ok if I tackle those cookies now? Fitriyana (2007: 31).

i. Strategy 9: Assert or presuppose speakers knowledge of and concern for hearer's wants.

This strategy, similar to strategy 1, shows awareness of and concern for hearer's wants as a way of indicating cooperation

Example: Look, I know you want the car back by 5.00, so should (n't) go to the town now? Fitriyana (2007: 31).

j. Strategy 10: Offer or promise.

Example: He do not have any positions open at this time, but we will keep your application on file for six months, Barezova (2008: 46).

k. Strategy 11: Be optimistic.

Speaker assume that hearer wants for speaker or for hearer and speaker, and will help him to obtain them.

Example: I'll take you out to dinner on Saturday, Watts (2003: 90).

1. Strategy 12: Include both speaker and hearer in activity.

This strategy uses the inclusive 'we' instead of 'I' or 'you'

Example: We don't like that color, do we? (wife to husband when shopping), Barezova (2008: 47).

- m. Strategy 13: Give (or ask for) reasons.

The speaker fosters cooperation by involving the hearer in his reasoning process so that the suggestion will be seen as a mutual decision.

Example: I think you've had a bit too much to drink, Jim.

Watts (2003: 90).

- n. Strategy 14: Assume or assert reciprocity.

Speaker and hearer may claim or urged by giving evidence of reciprocal rights or obligations obtaining between speaker and hearer.

Example: This is your round. / This my round. (An American system for taking turns paying for beers), Barezova (2008: 48).

- o. Strategy 15: Give gifts to hearer.

Speaker may satisfy hearer's positive-face want by actually satisfying some of hearer's wants (action of gift-giving, not only tangible).

Example: Have a glass of malt whisky, Dick, Watts (2003: 90).

## 2. Negative Politeness Strategies

Another kind of politeness is negative politeness. It is derived from negative face. Brown and Levinson in Yuka (2009: 60) state negative politeness as “a redressive action addressed to the addressee’s negative face: he wants to have his freedom of action unhindered and his attention unimpeded, and state that negative politeness is the most elaborate and the most conventionalized set of linguistic strategies. These strategies presume that the speaker will be imposing on the listener and there is a higher potential for awkwardness or embarrassment than in bald on record strategies and positive politeness strategies. Negative face is the desire to remain autonomous so the speaker is more apt to include an out for the listener, through distancing styles like apologies.

According to Brown and Levinson in Fitriyana (2007: 34) there are some strategies that may be included in negative politeness, they are:

### a. Strategy 1: Be conventional indirect.

Opposing tensions; desire to give hearer an “out” by being indirect, and the desire to go on record, solved by the compromise of conventional indirectness, the use of phrases and sentences that have contextually unambiguous meanings which are different from their literal meaning.

Example: Could you tell me the time, please? Watts (2003: 90).

b. Strategy 2: Use hedges or questions.

Derives from the want not to presume or coerce hearer. In literature, a “hedge” is a particle, word or phrase that modifies the degree of membership of a predicate or noun phrase in a set. It says of that membership that it is *partial*, or true only in certain respects, or that it is *more* true and complete than perhaps might be expected.

Example: I wonder if you could help me out! Fitriyana (2007: 35).

c. Strategy 3: Be pessimistic.

Gives redress to hearer’s negative face by explicitly expressing doubt that the conditions for the appropriateness of speaker’s speech act obtain.

Example: If you have a little time to spare for me....Song (2012: 79).

d. Strategy 4: Minimize the imposition.

Defusing the Face threatening acts by indicating that, the intrinsic seriousness of the imposition, is not itself great, you leave only D (social distance between speaker and hearer) and P (relative power of hearer over speaker) as possible weighty factors. So indirectly this may pay hearer deference.

Example: Could I talk to you for just a minute? Watts (2003: 90).

e. Strategy 5: Give deference.

2 different possibilities to realize the deference:

1) Speaker humbles and abases himself

2) Speaker raises hearer (pays him positive face of a particular  
Namely that which satisfies hearer's wants to be treated superior.

Example: Excuse me, officer! Song (2012: 79).

f. Strategy 6: Apologize.

By apologizing for doing a face threatening acts, the speaker can indicate his reluctance to impinge on hearer's negative face.

Example: I'm sorry, I didn't want to interrupt, but I really have to ask you something. Barezova (2012: 33).

g. Strategy 7: Impersonalize speaker and hearer.

Phrase the face threatening acts as if the agent were other than speaker and the addressee were other than hearer.

Example: It's mine, officer! Watts (2003: 90).

h. Strategy 8: State the face threatening act as a general rule.

To dissociate speaker and hearer from the particular imposition in the face threatening acts (speaker doesn't want to impinge hearer, but is merely forced to by circumstances), it can be generalized as a social rule/regulation/obligation.

Example: We just don't do things that way here, Barezova (2008: 55).

i. Strategy 9: Nominalize.

The more you normalize an expression, the more you dissociate from it.

Example: I'm surprised that you failed to replay, Fitriyana (2007: 38).

- j. Strategy 10: Go on record as incurring a debt, or as not indebting hearer.

Speaker can redress a face threatening acts by explicitly claiming his indebtedness to hearer, or by disclaiming any indebtedness of hearer.

Example: I'll buy you a beer at lunchtime, Watts (2003: 90).

Based on the above, positive politeness seeks to minimize the threat to the hearer's positive face which tends to show the solidarity, there are 15 strategies in positive politeness. Then, negative politeness is strategy that uses of the conventional indirectness the hearer's freedom of actions; there are 10 strategies in negative politeness.

#### **D. The Function of Positive and Negative Politeness Strategies**

##### **1. The function of Positive Politeness Strategies**

There are two functions of positive politeness strategies. Those are indicating some respects and minimizing the potential threat of a face threatening act.

##### **a. To Indicate Some Respect.**

Positive politeness is approach-based; it 'anoints' the face of the addressee by indicating that in some respects, S (speaker)'s wants are H (hearer)'s wants (e.g. by treating him as a member of an in-group, a friend, a person whose wants (desires to preserve one's face) and personality traits are known and liked, Brown and Levinson in Boicu (2007: 7).

b. To Minimize the Potential Threat of a Face Threatening Act.

Brown and Levinson in Mason (2004: 204) state that Positive politeness offers redress in wider sense, acknowledging the other's wants, asserting reciprocity of wants, offering gifts and is typified by joking or familiar behavior. Both seek to soften the impact of an FTA such as criticism or complaint. Besides, Brown and Levinson in Wagner (2004: 23) referred to the function of positive politeness strategies as one of minimizing the potential threat of an FTA.

2. The function of Negative Politeness Strategies

There are two functions of negative politeness strategies. Those are to respect behavior and to minimize the particular imposition.

a. To Respect Behavior

Brown and Levinson in Mason (2004: 204) state that negative politeness uses strategies such as indirectness, questions and hedges, impersonal and passive constructions, all designed to acknowledge the hearer's wants. Essentially, it is respect behavior and performs the function of minimizing the particular imposition that the FTA unavoidably effects.

b. To Minimize the Particular Imposition

Negative politeness is addressed toward negative face wants of having freedom of action and imposition. Unlike positive politeness, which is more generally oriented towards satisfying hearer's wants of being liked, negative politeness is directed specifically towards saving face and redressing FTAs. Negative politeness is



the heart of respect; it is specific and focused, it performs the function of minimizing the particular imposition that the FTA unavoidably effects, Brown and Levinson in Hamed (2014:148). Thus, negative politeness strategies are employed whenever much face damage is expected, and the cost of face loss is high.

### **E. Pragmatics**

Pragmatics has been defined variously by different scholars. We take a few of these: Mey in Ogunsiji (2012: 114) states that pragmatics studies the use of language in human communication as determined by the conditions of society. Furthermore, Levinson (2003: 21) also maintains that pragmatics is the study of the relation between language and context that are basic to an account of language understanding. He also states that pragmatics is the study of relation between language and context that are grammatically, or encoded in the structure of a language. In studying language, one cannot ignore the situation which is the speech is uttered. There is close relation between an utterance and situations. Thus, pragmatics includes the relevant context or situation, instead of the language usage.

Like Mey and Levinson, Yule in Septyaningsih (2007:19) states that pragmatics is the study of contextual meaning. According to him, pragmatics is concerned with the study of meaning as communicated by a speaker (or a writer) and interpreted by a listener (or a reader) so that it involves the interpretation what people mean in the particular context and how the context influences what is said.

There is also Leech in Williams (2013: 10) gives a definition that pragmatics can be usefully defined as the study of how utterances have meanings in situations. From his definition, it can be seen that pragmatics is a study, which understands the meanings of utterances by looking at the situation when the utterances happen.

Based on the definition above, it can be said that pragmatics is the study of meaning contained the utterance in context. Therefore in pragmatic view, to appreciate and to interpret the meaning of a statement or an utterance, one must consider the relation between language and context in which the situation is uttered.

#### **F. Character**

Character is very important in real- made creation of literary works such as novel, drama or even some of poems. The nature of character presentation brings a positive impact for readers to find out what is going on and what is it for. Since, the character mirrors quality of person. It can be traced to generalize opinion for man in general. Robert in Napitupulu (2009: 20) states that characters are the persons presented in dramatics of narrative work, who are interpreted by reader as being endowed with the moral and dispositional qualities that are expressed in what they say and what they do in action.

According to Fowler in Utari (2007: 18) states that character is the representation of a person, is likely to change, both as a presence in literature and as an object of critical attention, much as it changes in society". It will be reflected in

the presentation of everyday characters. Furthermore, Kennedy in Purwaningrum (2006: 15) states that character is an imagined person who inhabits a story.

Based on the above, the characters is the total quality of a person behavior, as revealed in his habits of thought and expression, his attitudes and interest, his actions, and his personal philosophy or life.

### **G. Major Characters**

The character in novel not only one; there are many characters which support main character. It can be conveniently classified as major and minor character. A major character is an important figure at the center of the story's action of them. Usually a character's status as major or minor is clear. On occasion, however, not one but two characters may dominate a story, their relationship being what matters most. There are two major characters which occur in a story, they are protagonist and antagonist, Diyanni in Utari (2013: 27). The major character is sometimes called a protagonist whose conflict with an antagonist may spark the story's conflict. To support the story of a novel, it needs minor characters. Because its function is partly to illuminate the major character, Diyanni (2004: 55).

Based on the above, major characters are the most important figures, men and women in a literary work. The major character is not by itself representing a noble nature because it can also be negative, but because he was the central figure in the story. Major character has a big influence in the flow of story, it is the main character who role in that story. Whereas, minor characters are figure that the properties and

behavior characterization serve to support and make a story more colorful and interesting.

There are two major characters in this novel that the researcher will choose:

1. Hazel Grace Lancaster

The novel's narrator and sixteen year old girl with thyroid cancer. An astute and remarkably conscientious girl, Hazel was diagnosed at age thirteen with a terminal form of thyroid cancer that has since spread to her lungs. In the beginning of the book she doesn't talk to anyone and just try to avoid people, but in the end she realizes it is okay for her to make friends and have a life while she can.

2. Augustus "Gus" Waters

The seventeen year old boy in remission and lost his right leg who becomes Hazel's boyfriend. Augustus has a keen wit and a tendency toward performance, he revels in grand romantic gestures. Augustus almost immediately falls in love with Hazel after meeting her at Support Group and they are learn a lot about life through the story.

## **H. The Fault in our Stars**

Seventeen-year-old Hazel Grace Lancaster reluctantly attends a cancer patients' support group at her mother's behest. Because of her cancer, she uses a portable oxygen tank to breathe properly. In one of the meetings she catches the eye of a teenage boy, and through the course of the meeting she learns the boy's name is Augustus Waters. He's there to support their mutual friend, Isaac. Isaac had a tumor

in one eye that he had removed, and now he has to have his other eye taken out as well.

He invites Hazel to his house to watch the movie, and while hanging out, the two discuss their experiences with cancer. Hazel reveals she has thyroid cancer that has spread to her lungs. Augustus had osteosarcoma, but he is now cancer free after having his leg amputated. Before Augustus takes Hazel home, they agree to read one another's favorite novels. Augustus gives Hazel *the Price of Dawn*, and Hazel recommends *An Imperial Affliction*.

Hazel explains the magnificence of *An Imperial Affliction*: She speculates about the novel's mysterious author, Peter Van Houten, who fled to Amsterdam after the novel was published and hasn't been heard from since. A week after Hazel and Augustus discuss the literary meaning of *An Imperial Affliction*, Augustus miraculously reveals he tracked down Van Houten's assistant, Lidewij, and through her he's managed to start an email correspondence with the reclusive author. He shares Van Houten's letter with Hazel, and she devises a list of questions to send Van Houten, hoping to clear up the novel's ambiguous conclusion. Van Houten eventually replies, saying he could only answer Hazel's questions in person. He invites her to stop by if she is ever in Amsterdam.

The plans are made for Augustus, Hazel, and Hazel's mother to go to Amsterdam, but when Hazel and Augustus meet Van Houten they find that, instead of a prolific genius, he is a mean-spirited drunk who claims he cannot answer any of Hazel's questions. The two leave Van Houten's in utter disappointment, and

accompanied by Lidewij, who feels horrified by Van Houten's behavior, they tour Anne Frank's house. At the end of the tour, Augustus and Hazel share a romantic kiss, to the applause of spectators.

Augustus dies eight days later. Hazel is astonished to find Van Houten at the funeral. Van Houten explains that he and Gus maintained correspondence and that Augustus demanded Van Houten make up for ruining the trip to Amsterdam by coming to his funeral to see Hazel. Eventually Hazel learns that Augustus sent the pages to Van Houten because he wanted Van Houten to use the pages to compose a well-written eulogy about Hazel. Lidewij forces Van Houten to read the pages and sends them straight off to Hazel. The novel concludes with Hazel reading Augustus's words. He says getting hurt in this world is inevitable, but we do get to choose who we allow to hurt us, and that he happy with his choice. He hopes she likes her choice too. The final words of the novel come from Hazel, who says she does.

### **CHAPTER III**

#### **RESEARCH METHODOLOGY**

This chapter explains about how to use the methodology of this research. There are five parts included in this chapter such as method of the research, source of data, instrument of the research, procedures of the data collection, and technique of the data analysis.

##### **A. Method of the Research**

In completing this research, the researcher used descriptive qualitative method. The method was applied by describing the data and analyzing them, related to focus on analysis. In this case, Hadi in Marhamah (2014: 27) stated that qualitative method is a kind of method, which was conducted by collecting the data, analyzing the data, and drawing conclusion without making generalizing.

The researcher described the facts concerning the object of the research, namely the positive and negative politeness strategies. Therefore, the researcher collected the data then analyzed, interpreted, and gave conclusion about the kinds and its functions of positive and negative politeness strategies employed by the major characters in the novel.

##### **B. Source of the Data**

The data were taken from the utterances that showed the positive and negative politeness strategies in John Green's novel "the Fault in our Stars". It consisted of 25 chapters and 313 pages. However, the researcher took 10 chapters as samples because almost those chapters dominated by the narration of story. Besides, the first until



tenth chapters is the beginning part of the novel. It represents the main idea of the story in the novel.

### **C. Instrument of the Research**

In collecting data, the researcher used note taking as instrument of the research. Ray (2005: 2) argues an important aspect of good note taking skills knows what to write down in the notes. Distinguishing important from unimportant information is a skill that improves with practice. After reading the novel, the researcher made classification into kinds and its functions of positive and negative politeness strategies. Some notes have classified about the important unit that related to the problems and the objectives of the research.

### **D. Procedures of the Data Collection**

The following procedures of collecting data were used by the researcher:

1. The researcher read John Green's novel "the Fault in our Stars" carefully and repeatedly.
2. The researcher identified sentences that contain positive and negative politeness strategies.
3. The researcher took note cards, there were 15 cards for positive politeness strategies: St. 1 (blue), St. 2 (red), St. 3 (pink), St. 4 (orange), St. 5 (yellow), St. 6 (black), St. 7 (green), St. 7 (brown), St. 8 (white), St. 9 (silver), St. 10 (golden), St. 11 (dark red), St. 12 (grey), St. 13 (purple), St. 14 (cream), St. 15 (dark brown). There were 10 cards for negative politeness strategies: St. 1 (light blue), St. 2 (dark blue), St. 3 (maroon), St. 4 (light red ), St. 5 (light

yellow), St. 6 (dark yellow), St. 7 (dark green), St. 8 (navy), St. 9 (light brown), St. 10 (light green).

4. The researcher wrote down some notes in the cards.
5. The researcher classified data into the kinds and its functions of positive and negative politeness strategies based on Brown and Levinson's theory.

#### **E. Technique of the Data Analysis**

In analysis the data; the researcher used Brown and Levinson's theory, in order to analyze the kinds and its functions of positive and negative politeness strategies in John Green's novel "the Fault in our Stars".

## CHAPTER IV

### FINDING AND DISCUSSION

This chapter, the researcher would like to present the results of this research about positive and negative politeness strategies used by the major characters named Augustus Waters and Hazel Grace and the function of these strategies that found in John Green's novel "the Fault in our Stars". This chapter consists of two parts, finding and discussion.

#### A. Findings

Based on the data analysis of the Positive and Negative Politeness Strategies in John Green's novel "the Fault in our Stars", the researcher found some kinds of positive and negative politeness strategies. There are 50 utterances in the following table which are showed 41 positive politeness strategies and 9 negative politeness strategies. To understand the data collection, the researcher presented explanation that *C* is chapter, *P* is page, *D* is datum, *S* is speaker, *St* is strategy, *H* is hearer, *S* is speaker and *FTA* is face threatening act.

1. Symbol of positive politeness strategies as follows:
  - a. **St-1** : Notice, attend to hearer (his interest, need and want)
  - b. **St-2** : Exaggerate (interest, approval, sympathy with hearer)
  - c. **St-3** : Intensity interest to hearer
  - d. **St-4** : Use solidarity in-group identity markers

- e. **St-5** : Seek agreement
  - f. **St-6** : Avoid Disagreement
  - g. **St-7** : Presuppose/raise/ common ground
  - h. **St-8** : Joke
  - i. **St- 11** : Be optimistic
  - j. **St-12** : Include both speaker and hearer in activity
  - k. **St-13** : Give (or ask for) reasons
  - l. **St-15** : Give gifts to hearer
2. Symbol of negative politeness strategies as follows:
- a. **St-1** : Be conventional indirect
  - b. **St-2** : Use hedges or questions
  - c. **St-4** : Minimize the imposition
  - d. **St-5** : Give deference
  - e. **St-6** : Apologize
  - f. **St-8** : State the face threatening act as a general rule

**Table 4.1. Finding of Positive Politeness Strategies on the texts**

| No. | Positive Politeness Strategies  |
|-----|---|
| 1.  | Augustus: <b>“What’s your name?”</b><br>Hazel: “Hazel.”<br>(Green, 2012: C-1/P-14/D-1/St-1)                                       |
| 2.  | Hazel: “What?”<br>Augustus: “Nothing”<br>Hazel: <b>“Why are you looking at me like that?”</b><br>(Green, 2012: C-1/P-16/D-2/St-1) |

|     |   |
|-----|---|
| 3.  | Hazel: "No" (shook my head)<br>Augustus: <b>"So, what's your story?"</b><br>(Green, 2012: C-2/P-32/D-3/St-1)  |
| 4.  | Augustus: "How are you?"<br>Hazel: "I'm okay."<br>Augustus: <b>"You look nice."</b><br>(Green, 2012: C-4/P-56/D-4/St-1)   |
| 5.  | Augustus: "Isaac,"<br>Isaac: "What?"<br>Augustus: <b>"You look a little... Pardon the double entendre, my friend, but there's something a little worrisome in your eyes."</b><br>(Green, 2012: C-4/P-61/D-5/St-1)   |
| 6.  | Augustus: "I think it's, like. Reading it, I just kept feeling like, like."<br>Hazel: "Like? (teasing)"<br>Augustus: <b>"Like it was a gift? Like you'd given me something important."</b><br>(Green, 2012: C-5/P-66/D-6/St-1)  |
| 7.  | Augustus: <b>"Are you crying, Hazel Grace?"</b><br>Hazel: "Kind of?"<br>Augustus: "Why?"<br>(Green 2012: C-8/P-121/D-7/St-1)  |
| 8.  | Augustus: "You're like a millennial Natalie Portman. Like <i>V for Vendetta</i> Natalie Portman."<br>Hazel: "Never seen it."<br>Augustus: <b>"Really? 'Pixie-haired gorgeous girl dislikes authority and can't help but fall for a boy she knows is trouble. It's your autobiography, so far as I can tell."</b><br>(Green, 2012: C-1/P-17-D-8/St-2)                      |
| 9.  | Hazel: "So, see you next time, maybe?"<br>Augustus: <b>"You should see it, 'V for Vendetta, I mean."</b><br>(Green, 2012: C-1/P-17/D-9/St-2)  |
| 10. | Augustus: "Yes, it's difficult to ascertain whether he is trying to arouse breast exam" (reached into a pocket and pulled out, of all things, a pack of cigarettes. He flipped it open and put a cigarette between his lips).<br>Hazel: <b>"Are you serious? You think that's cool? Oh my God, you just ruined the whole thing."</b><br>(Green, 2012: C-1/P-19/D-10/St-2) |
| 11. | Hazel's mother: HAZEL! IT'S YOUR THIRTY-THIRD HALF BIRTHDAY!"<br>Hazel: <b>"Ohhhhhh."</b><br>(Green, 2012: C-3/P-40/D-11/St-2)  |

|     |  |
|-----|--|
| 12. | Hazel: “ <b>Wow</b> , Are you making this up?”<br>Augustus: “Hazel Grace, could I, with my meager intellectual capacities, make up a letter from Peter Van Houten featuring phrases like ‘our triumphantly digitized contemporaneity’?”<br>(Green, 2012: C-5/P-69/D-12/St-2) |
| 13. | Hazel: “ <b>WHAT?! WHAT IS THIS LIFE?</b> ”<br>Hazel’s mother: “What’s wrong?”<br>Hazel: “Nothing.”<br>(Green, 2012: C-5/P-78/D-13/St-2)   |
| 14. | Hazel’s mom: “What?”<br>Hazel: “ <b>MOM, I LOVE YOU SO MUCH!</b> ”<br>(Green, 2012: C-8/P-127/D-14/St-2)   |
| 15. | Augustus: “We are flying.”<br>Hazel: “You never been on a plane before?”<br>Augustus: “ <b>LOOK!</b> ”<br>(Green, 2012: C-10/P-147/D-15/St-2)  |
| 16. | Hazel’s mother: “You don’t take pot, for starters.”<br>Hazel: “ <b>See, that’s the kind of thing I’d know if you got me a fake ID.</b> ”<br>(Green, 2012: C-1/P-7/D-16/St-3)   |
| 17. | Augustus: “Yeah.”<br>Hazel: “ <b>You know they’ve got hand controls for people who can’t use their legs, I pointed out.</b> ”<br>Augustus: “Yeah, maybe someday.”<br>(Green, 2012: C-2/P-23/D-117/St-3)  |
| 18. | Hazel: “I’m fine, just listening. Hurdlers?”<br>Augustus: “ <b>And I wondered if hurdlers ever thought, you know, this would go faster if we just got rid the hurdles.</b> ”<br>(Green, 2012: C-2/P-31/D-18/St-3)  |
| 19. | Isaac: Me?! You’re the one who suggested we hole up in the freaking power station.”<br>Augustus: “ <b>I knew you could talk, buddy. Now let’s go save some fictional schoolchildren.</b> ”<br>(Green, 2012: C-4/P-58/D-19/St-4)  |
| 20. | Augustus: “Hold on.”<br>Augustus: “ <b>Dude, pillows don’t break. Try something that breaks.</b> ”<br>(Green, 2012: C-4/P-62/D-20/St-4)  |
| 21. | Hazel: “You know they’ve got hand controls for people who can’t use their legs,” I pointed out.”<br>Augustus: “ <b>Yeah, Maybe someday.</b> ”<br>(Green, 2012: C-2/P-23/D-21/St-5)   |

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|-----|--|
| 22. | Hazel's mother: "You are too much. The book, Hazel. I mean the book."<br>Hazel: " <b>Yeah, he gave me the book.</b> "<br>(Green, 2012: C-3/P-39/D-22/St-5)   |
| 23. | Augustus: "Honestly, I think a hell of a lot more about Monica than my eye. Is that crazy? That's crazy."<br>Hazel: " <b>It's a little crazy.</b> "<br>(Green, 2012: C-5/P-75/D-23/St-5)   |
| 24. | Augustus: "I used to play basketball."<br>Hazel: "You must've been pretty good."<br>Augustus: " <b>I wasn't bad, but all the shoes and balls are cancer perks.</b> "<br>(Green, 2012: C-2/P-30/D-24/St-6)  |
| 25. | Hazel: "Patience, grasshopper." You don't want seem overeager."<br>Augustus: "Right, that's why I said tomorrow. <b>I want to see you again tonight. But I'm willing to wait all night and much of tomorrow.</b> "<br>(Green, 2012: C-2/P-37/D-25/St-6)  |
| 26. | Isaac: "It's unacceptable. It's unacceptable."<br>Hazel: " <b>Well, to be fair. I mean, she probably can't handle it. Neither can you, but she doesn't have to handle it. And you do.</b> "<br>(Green, 2012: C-4/P-60/D-26/St-6)   |
| 27. | Hazel: "Twenty-eight!"<br>Augustus: " <b>They are like twenty-eight. They live in Chicago. They are both married to very fancy lowyer dudes. Or banker dudes. I can't remember. You have siblings?</b> "<br>Hazel: "No, (shook my head)."<br>(Green, 2012: C-2/P-32/D-27/St-7)                                 |
| 28. | Augustus: "Do you write poetry, too?"<br>Hazel: "No. I don't write."<br>Augustus: "There! <b>Hazel Grace, you are the only teenager in America who prefers reading poetry to writing it. This tells me so much. You read a lot of capital-G great books, don't you?</b> "<br>(Green, 2012: C-2/P-33/D-28/St-7) |
| 29. | Augustus: "Isaac,"<br>Isaac: "What?"<br>Augustus: "You look a little... Pardon the double entendre, my friend, but there's something a little worrisome in your eyes."<br>Augustus: " <b>Here we go.</b> "<br>(Green, 2012: C-4/P-61/D-29/St-7)  |
| 30. | Augustus: "So now you gotta go back to school,"<br>Hazel: "I actually can't, because I already got my GED. So I'm taking classes at MCC, which was our community college."   |



|     |  |
|-----|--|
|     | Augustus: <b>"A college girl, that explains the aura of sophistication."</b><br>(Green, 2012: C-2/P-26/D-30/St-8)  |
| 31. | Augustus: Like it was a gift? Like you'd given me something important."<br>Hazel: "Oh" (quietly)<br>Augustus: <b>"That's cheesy, I'm sorry."</b><br>(Green, 2012: C-5/P-66/D-31/St-8)  |
| 32. | Hazel's mother: "You don't want to go to a movie with Kaitlyn or Matt or someone?"<br>Hazel: <b>"That was an idea. Sure. I'll text Kaitlyn and see if she wants to go to the mall or something after school."</b><br>(Green, 2012: C-3/P-40/D-32/St-11)  |
| 33. | Augustus: "Why?"<br>Hazel: "Cause I'm just want to go Amsterdam, and I want him to tell me what happens after the book is over, and I just don't want my particular life, and also the sky is depressing me, and there is old swing set out here that my dad made for me when I was a kid."<br>Augustus: <b>"I must see this old swing set of tears immediately, I'll be over in twenty minutes."</b><br>(Green, 2012: C-8/P-121/D-33/St-11) |
| 34. | Augustus' dad: The living room TV is yours for the watching."<br>Augustus: <b>"I think we're actually gonna watch it in the basement."</b><br>(Green, 2012: C-2/P-29/D-34/St-12)   |
| 35. | Hazel: "Wanna go to a movie?"<br>Hazel's mother: "Sure. Anything you've been wanting to see?"<br>Hazel: <b>"Let's just do the thing where we go and see whatever starts next."</b><br>(Green, 2012: C-4/P-53/D-35/St-12)   |
| 36. | Hazel: <b>"Why do they want to get into the school?"</b><br>Augustus: "They want the kids as hostages."<br>(Green, 2012: C-4/P-58/D-36/St-13)  |
| 37. | Hazel: "Why are breakfast foods? Like, <b>why don't we have curry for breakfast?"</b><br>Hazel's mom: "Hazel, eat."<br>(Green, 2012: C-10/P-137/D-37/St-13)  |
| 38. | Jackie: "What's in your nose?"<br>Hazel: <b>"Um, it's called a cannula. These tubes give me oxygen and help me breathe."</b><br>(Green, 2012: C-3/P-46/D-38/St-15)   |
| 39. | Augustus: "How are you Hazel?"<br>Hazel: "I'm okay. Isaac?"<br>Augustus: <b>"You look nice."</b><br>(Green, 2012: C-4/P-56/D-39/St-15)   |

|     |   |
|-----|---|
| 40. | Hazel: "You could not. Can I, can I have the email address?"<br>Augustus: " <b>Of course, like it was not the best gift ever.</b> "<br>(Green, 2012: C-5/P-69/D-40/St-15)         |
| 41. | Hazel's dad: "So you met Hazel at Support Group."<br>Augustus: " <b>Yes, sir. This is a lovely house you've got. I like your artwork.</b> "<br>(Green, 2012: C-5/P-83/D-41/St-15) |

From the table above, we can see that the researcher found kinds of positive politeness strategies that used by the major characters in the novel are 41 data. Those are 7 data of the strategy 1 (attend to hearers' interest, needs), 8 data of the strategy 2 (exaggerate interest in hearer and his interest), 3 data of the strategy 3 (intensity interest to hearer), 2 data of the strategy 4 (use solidarity in group identity markers), 3 data of the strategy 5 (seek agreement), 3 data of the strategy 6 (Avoid disagreement), 3 data of the strategy 7 (presuppose/raise/common ground), 2 data of the strategy 8 (joke), 2 data of the strategy 11 (be optimistic), 2 data of the strategy 12 (include both speaker and hearer in activity), 2 data of the strategy 13 (give {or ask for} reasons, 4 of strategy 15 (give gifts to hearer).

**Table 4.2. Kinds of Negative Politeness Strategies**

| No. | Negative Politeness Strategies   |
|-----|--|
| 1.  | Isaac: "Dude. Dude. Does Support Group Hazel make this better or worse?"<br>Augustus: " <b>Can you meet us at my house in, say, twenty minutes?</b> "<br>(Green, 2012: C-4/P-54/D-42/St-1)   |
| 2.  | Augustus: "Hazel Grace, could I, with my meager intellectual capacities, make up a letter from Peter Van Houten featuring phrases like 'our triumphantly digitized contemporaneity'?"<br>Hazel: "You could not. <b>Can I, can I have the email address?</b> "<br>(Green, 2012: C-5/P-69/D-43/St-1) |

|    |   |
|----|---|
| 3. | Hazel: Ditto, Mr. Waters.”<br>Augustus: “ <b>May I see you again?</b> ”<br>(Green, 2012: C-2/P-36/D-44/St-2)  |
| 4. | I’m sorry, I’d known plenty of dead people, of course. But I’d never dated one. I couldn’t even imagine it, really.<br>Augustus: <b>Not your fault, Hazel Grace.</b> We’re all just side effects, rights?”<br>(Green, 2012: C-5/P-72/D-45/St-4) |
| 5. | Augustus: “ Hazel Grace.”<br>Hazel: “ <b>Ditto, Mr. Waters.</b> ”<br>(Green, 2012: C-2/P-36/D-46/St-5)  |
| 6. | Hazel’s dad: “So you met Hazel at Support Group.”<br>Augustus: “ <b>Yes, sir. This is a lovely house you’ve got. I like your artwork.</b> ”<br>(Green, 2012: C-5/P-83/D-47/St-5)  |
| 7. | Isaac: “She said she couldn’t handle it. I’m about to lose my eyesight and she can’t handle it.”<br>Hazel: “ <b>I’m sorry.</b> ”<br>(Green, 2012: C-4/P-60/D-48/St-6)   |
| 8. | Hazel: “Oh” (quietly)<br>Augustus: “That’s cheesy, <b>I’m sorry.</b> ”<br>Hazel: “No, No. Don’t apologize.”<br>(Green, 2012: C-5/P-66/D-49/St-6)  |
| 9. | Jackie: “I think I’m breathing better.”<br>Hazel: “Yeah?”<br>Jackie: “Yeah.”<br>Hazel: “ <b>Well, I wish I could give you my cannula but I kind of really need the help.</b> ”<br>(Green, 2012: C-3/P-47/D-50/St-8)                             |

From the table above, we can see that the researcher found kinds of negative politeness strategies that used by the major characters in the novel are 9 data. Those are 2 data of the strategy 1 (be conventional indirect), 1 datum of the strategy 2 (use hedges or questions), 1 datum of the strategy 4 (minimize the imposition), 2 data of the strategy 5 (give deference), 2 data of the strategy 6 (Apologize), 1 datum of the strategy 8 (state the face threatening act as a general rule).

## B. Discussions

In this section, the researcher explained the data which were taken from the novel “The Fault in Our Stars” by John Green 2012 by using Brown and Levinson’s theory as technique of data analysis.

### 1. Kinds and Functions of Positive Politeness Strategies

**Datum 1**, indicates strategy 1; notice, attend to hearer (his interest, want, need, good). This output suggests that the speaker should notice the aspect of the hearer’s condition (noticeable changes, remarkable possession, anything which looks as though the hearer would want the speaker to notice and approve of it). In this case, Augustus gives attention to Hazel by asking her name “*What’s your name?*” It minimizes the distance between expressing friendliness and solid interest in the hearer’s need to be respected in case of getting closer to Hazel.

**Datum 2**, shows that Hazel notices to Augustus because he looked at her in deeply when Hazel saw the Augustus’ condition, Hazel asked him “*why are you looking at me like that?*” It represents that Hazel uses this strategy by notices. **Datum 3**, Augustus notices Hazel and he knows well what Hazel wants where the condition describes that Hazel already wants to tell her story so that why Augustus asks her to tell her story and it represents that Augustus notices Hazel. **Datum 4**, speaker notices the appearance hearer as a way to show that he cares about the hearer and he tries to establish solidarity, and gives compliments. The condition describes that Augustus give Hazel a compliment what Hazel was wearing with saying “*You look nice.*” It represents that Augustus notices to Hazel. **Datum 5**, this utterance was uttered by

Augustus. In this case, Augustus notices the appearance of Isaac as a way to show that he cares about Isaac's condition. And that he tries to establish solidarity. The condition describes there is something worrisome in Isaac's eyes. It represents that Augustus notices to Isaac. **Datum 6**, this utterance was uttered by Augustus. Augustus cares about Hazel. In this case, Hazel tries to ask to Augustus' opinion about *An Imperial Affliction* book. Augustus as a speaker gives explanation about his opinion. It means that Augustus notices her and understands what her wants.

**Datum 7**, this utterance was uttered by Augustus. Here, Augustus cares about Hazel. In case, Hazel was cry because she wants to go Amsterdam to know what happens after the book is over but it's impossible because cancer not dying of it. So, Augustus asks her to criticize that what happens about Hazel. It represents that Augustus in this strategy is notices to the Hazel.

This strategy has function to minimize the potential threat of an FTA where speaker in this strategy has a positive regard for hearer and this strategy should take notice of the hearer's condition (noticeable changes, remarkable possession, anything which looks as though the hearer would want the speaker to notice and approve it). It shows that speaker minimizes threatening aspect by assuring that speaker considers to be of the same kind with hearer. This function applies in **datum 1, datum 2, datum 3, datum 4, datum 5, datum 6** and **datum 7**.

**Datum 8** indicates strategy 2; exaggerate (interest, approval, sympathy with hearer). This strategy exaggerates interest in hearer and his interests. This often done with exaggerated intonation and stress like what August said "really?" The

exaggeration used shows that there is an emotional expression of Augustus was surprised by Hazel's answer where she said that she had never seen Natalie Portman. **Datum 9**, is a kind of exaggerate interest in hearer and his interests. Speaker feels sympathy to hearer's condition. Speaker claims the hearer in the common ground by indicating that speaker and hearer belongs to persons who share specific wants, goals, and values. In this case, Augustus feels sympathy with Hazel's condition that she never read V for Vendetta. So, Augustus said "*you should see it.*"

**Datum 10**, this extract was uttered by Hazel. This strategy is exaggerates interest in hearer and his interests. In this situation, Hazel exaggerated intonation and stress when she saw Augustus reached into a pocket and pulled out, of all things, a pack of cigarettes. He flipped it open and put a cigarette between his lips. **Datum 11**, this situation Hazel exaggerated intonation and stress with saying "Ohhhhh! It shows that Hazel is really surprise and interested to what her mother said. **Datum 12**, is a kind of exaggerate interest in hearer and his interests. In this situation, speaker claims the hearer in the common ground by indicating that speaker and hearer belongs to persons who share specific wants, goals, and values. In this case, Hazel feels cannot believe what Augustus' said. So, she uses "Wow" and there is exaggerated intonation and stress. It shows that Hazel is really surprise and interested to what Augustus said.

**Datum 13**, this utterance was uttered by Hazel. Is a kind of exaggerate interest in hearer and his interests. In this case, Hazel feels cannot believe what she was read. The truth is when she woke up early and checked her email first thing and there is messages from Peter Van Houten and the surprise messages is she should find



herself in Amsterdam and can visit in Peter Van Houten's home. Because she really surprise she uses exaggerate with says "*WHAT?! WHAT IS THIS LIFE?*" while shouted aloud. It represents that Hazel using this strategy by exaggerate.

**Datum 14**, here, Hazel feels very happy because her wants will be realizes. It was showed when her mother says trip's on. Directly, Hazel shouted and says *MOM, I LOVE YOU SO MUCH* by raising intonation and stressing in her words. It shows that she has a great spirit and shows that Hazel is really interested to her mother. **Datum 15**, here, Augustus feel dumbfounded and he thinks that this is incredible. Because of it, he shouted and says *LOOK!* By raising intonation and stressing. It represents that Augustus in dumbfounded condition and he really interested about it.

This strategy has function to minimize the potential threat of a face threatening act also where the speaker uses this strategy is often done with exaggerate of intonation, stress, and other aspects of prosodic, as well as with intensifying modifiers. By using exaggerated, the speaker usually in this typically strategy criticism may lose much of its sting if done in a way that asserts mutual friendship. It shows that the speaker minimizes threatening aspect by asserts mutual friendship which in positive politeness as mark with solidarity or friendship. This function applies in **datum 8, datum 9, datum 10, datum 11, datum 12, datum 13, datum 14, and datum 15.**

**Datum 16**, indicates strategy 3; intensity interest to hearer. Here, the speaker wants the hearer listens well what he had told and tries to intensify the interest of hearer by her/his story's statement. The speaker intensifies the interest of his own



contribution by using “see”. Hazel draws to her Mom that if her mom want Hazel to be a teenager, and that’s the kind of thing if she has a fake ID.

**Datum 17**, indicates strategy 3 also. In this datum, the use of cajolers is carried out by Hazel as the speaker with the purpose of inviting Augustus as the addressee into the conversation. In this conversation, Hazel employs expressions, ”you know” to tell about there is planning to get about hand controls for people which cannot use their legs, this chance gives motivation for Augustus that there will be new planning for which can’t use their legs. This indicates that the strategy of intensifying interest to hearer reduces the imposition of the FTA and establishes a close relationship. This strategy also indicates in **datum 18**, where the speaker uses cajoler also in this strategy. In this case, Augustus invited Hazel as the addressee into the conversation. Augustus employs expressions, “you know” to tell about hurdlers that this would go faster if they just got rid of the hurdles.

Based on the using this strategy that has function to minimize the potential threat of a face threatening act also because, here, there is another way for the speaker to communicate to the hearer that he/she shares some of his/her wants to intensify the interest of his own (the speaker) contribution to the conversation, by making a good story. It shows that the speaker makes the hearer feel good about himself, his interests or his possessions, and it is most usually used in situations where the speaker and the hearer know each other fairly well to minimize the potential threat of a face threatening act. This function applies in **datum 16**, **datum 17**, and **datum 18**.

**Datum 19**, indicates strategy 4; use solidarity in-group identity markers. Here, the speaker uses any of the innumerable ways of conveys in-group membership. The speaker (Augustus) employs this strategy by saying “buddy”. Actually Augustus just wants to make Isaac calm down and relax. Augustus uses word *buddy* to show that indicates in-group solidarity to use the contracted name as a means of establishing more solidarity and rapport with the addressee to fulfill his positive face wants of being noticed. This gives a hint on the effect of social distance in choosing address terms as a way to express positive politeness. **Datum 20**, indicates strategy 4 also where the speaker employs this strategy by saying “*dude*.” Augustus uses the word to show that indicates in-group solidarity to use the contracted name as a means of establishing more solidarity and rapport with Isaac to fulfill his positive face. It represents that Augustus has close relationship with Isaac.

This strategy has function to indicate some respects because this strategy treats hearer as a member of an in-group. By using any of the innumerable ways to convey in-group membership such as address forms, language or dialect, jargon or slang and ellipses. It purposes to make hearer carried by using group identity to indicate some respects. This function applies in **datum 19** and **datum 20**.

**Datum 21**, indicates strategy 5; seek agreement. Here, the speaker seeks a ways in which it is possible to agree with the hearer by repeating part or all of what the preceding speaker has said in a conversation. In this strategy was realized by using repetition to check understanding and to indicate agreement with the other interaction. In the utterance above, Augustus as the speaker feels obliged to agree

with the preceding Hazel as hearer in order that he can satisfy her positive face wants, namely the desire to be right to seek agreement with her. This repetition is done through overlapping which implies immediate agreement. Repetition was used in **datum 23**, to seek agreement with Augustus. In this case, Augustus described his mind about Monica than his eye, and that's crazy. To seek agreement with Augustus, Hazel uses repetition with saying *"it's a little crazy."*

**Datum 22**, indicates strategy 5 also but in this datum, the speaker uses upgraded agreement to seek agreement. It satisfies some aspects of Brown and Levinson's positive politeness, i.e., being oriented not only toward redressing a face threatening act, but also toward positive face wants in general. Here, Hazel tries to emphatically by saying "yeah" to her mother opinion. It consists of expressing upgraded agreement proved to be an effective technique of seeking agreement with other interlocutors, for it satisfies hearer's positive face wants of being approved, and it maintains common ground between speaker and hearer.

This strategy has function to minimize the potential threat of a face threatening act because in this strategy, the speaker seeks a ways in which it is possible to agree with hearer. It can be done by repeating part or all of what the preceding speaker has said in a conversation. It shows that in this strategy, the speaker tries to soften a face threatening act aspect by assuring that the speaker considers being of the same kind with hearer and knows the hearer's wants. This function applies in **datum 21**, **datum 22**, and **datum 23**.

**Datum 24**, indicates strategy 6; avoid disagreement. Here, the speaker avoids disagreement with proposition as a positive politeness strategy; it is oriented toward redressing hearer's positive face wants. In this case, Augustus said "*I wasn't bad*", and then he used the contrastive marker "*but*" to express his disagreement with some aspects of the prior speaker's argument. Using the token agreement technique by delaying disagreement and preceding it with the marker (*but*). The pragmatic functions of this marker as to redress the effect of the FTA involved in the disagreement speech act.

**Datum 25**, was uttered by Hazel. In this datum, S pretends to agree with the addressee by using the admiration word (*I want*). Then, S introduces his delayed disagreement with the marker (*but*) to mitigate the effect of his on-record disagreement utterance. It explains that Augustus pretends to agree with Hazel's statement by using admiration word *I want to see you again tonight*. Then, Augustus introduces his delayed disagreement with marker *but I'm willing to wait all night and much of tomorrow* to mitigate the effect of his on- record disagreement utterance.

**Datum 26**, was uttered by Hazel. Here, remarkable degree to which speakers may go in twisting their utterances so as to appear to agree or to hide disagreement to respond to a preceding utterance with 'yes, but...' in affects, rather than a blatant 'No'. In this case, Hazel uses it. Hazel try appear to agree with Isaac's perspective with says *Well, to be fair* and then Hazel introduces his delayed disagreement with marker *but* to mitigate the effect of her disagreement utterance.

This strategy has function to minimize the potential threat of a face threatening act because in this strategy, the speaker is avoiding disagreement with proposition as a positive politeness strategy which oriented toward redressing hearer's positive face wants. According to Brown and Levinson, it can be carried out through employing some fake agreement techniques such as token agreement using "yes" "but"; pseudo-agreement using "then" at the end of the statement; and hedging opinion using expressions like "sort of". It shows that this strategy to minimize the potential threat a face threatening by assuring that speaker knows the hearer's wants with solidarity approach. This function applies in **datum 24**, **datum 25**, and **datum 26**.

**Datum 27**, indicates strategy 7; presuppose/raise/assert common ground. Here, the speaker pointed out gossip, small talk is the value of speaker's spending time and effort on being with hearer, as a mark of a friendship or interest in him, gives rise to the strategy of redressing a face threatening act by taking for a while about unrelated topics. In this case, Augustus as speaker tries to talk for a while about his nephew before leading to ask Hazel about her siblings. It means, Augustus uses this strategy when he wants to request something to Hazel, thereby he can stress his general interest with Hazel.

**Datum 28**, indicates strategy 7 which presupposition manipulation means that the speaker presupposes something that is mutually taken for granted, Brown and Levinson (1987:122). There are types of presupposition: those are presupposing knowledge of the hearer's want and attitude, and using negative question. In this case,

Augustus uses negative questions which presume, are widely used as a way to indicate that Augustus knows Hazel's want, taste, habit, and thus partially to redress the imposition of face threatening acts.

**Datum 29**, indicates strategy 7. Here, Augustus using place switch, the use proximal "*here*", where either proximal or distance would be acceptable, seems to convey increased involvement or empathy. It represents that Augustus empathy about Isaac's condition.

This strategy has function to indicate some respects because this strategy which is the value of speaker's spending time and effort on being with hearer, by talking for a while about unrelated topics. It purposes to make the speaker as a mark of friendship or interest to hearer to indicate some respects. This function applies in **datum 27**, **datum 28**, and **datum 29**.

**Datum 30**, indicates strategy 8; joke. Here, the speaker redresses the speech act of criticizing through joking. In this case, Augustus tries to criticize what Hazel said about taking classes at MCC, which was her community college and Augustus saying "*A college girl*" then saying "*that explain the aura of sophistication.*" Performing this face threatening act, the speaker uses humorous statements and laughter to minimize the potential face damage and make hearer feel relaxed. The pragmatic function of joking as proved in the above utterance is to redress a face threatening act as well as to maintain friendly relationship. This strategy indicates also in **datum 31**, where speaker redresses the speech act of criticizing through joking. Here, Augustus as speaker tries to criticize what Hazel was said about taking

classes at MCC, which was her community college and Augustus saying “A college girl” then saying” that explain the aura of sophistication.” Performing this FTA, S uses humorous statements and laughter to minimize the potential face damage and make H feel relaxed. The pragmatic function of joking as proved in the above utterance is to redress an FTA as well as to maintain friendly relationship. also where the speaker redresses the speech act of criticizing his opinion through joking.

This strategy has function to minimize the potential threat of a face threatening act because this strategy using joke in interact. Joking is another positive politeness strategy that implies common ground between participants in a conversation. According to Brown and Levinson (1987: 124), “Joking is a basic positive politeness technique, for putting hearer at ease.” By joking that created to minimize the potential threat of a face threatening act. This function applies in **datum 30** and **datum 31**.

**Datum 32**, indicates strategy 11; be optimistic. Here, the speaker tries to be optimist about something so that the hearer believe in her and does what actually the speaker orders to them (hearers). In this case, her mother wants Hazel to go to a movie with Kaitlyn or Matt or someone actually. Thus, her mother asks Hazel to go with Kaitlyn or Matt. Moreover, Hazel is challenged to fulfill her mother's hope, so she says “*I’ll text Kaitlyn and go to the mall or something after school.*” Here, Hazel assumes that she wants to do something for her mother. It also represents that Hazel is optimistic that she can do that.



**Datum 33**, indicates strategy 11 also where the speaker assumes that the hearer wants to do something for the speaker (or for the speaker and the hearer) and will help the speaker to obtain the goals because it will be in their mutual shared interest. It represents that speaker is optimistic that she can do that.

This strategy has function to minimize the potential threat of a face threatening act because this strategy speaker tries to be optimist about something so that the hearer believes in him/her and does what actually the speaker orders to them (hearers). Besides that, the speaker assumes that the hearer wants to do something for the speaker (or for the speaker and the hearer) and will help the speaker to obtain the goals because it will be in their mutual shared interest. It shows that this strategy minimize the potential threat of a face threatening act by assuring that speaker considers to be of the same kind with hearer. this function applies in **datum 32** and **datum 33**.

**Datum 34**, indicates strategy 12; include both speaker and hearer in the activity. Here, the speaker and hearer are cooperator is including both speaker and hearer in the activity. The main linguistic realization of this strategy is the use of the inclusive “we” the use of the pro positive “let’s” involves the same pragmatic function of conveying that the interlocutors share the same activity. In this datum, Augustus includes himself and Hazel in the activity by using the inclusive pronoun “we” which function as a means of indicating cooperation. Augustus’s utterance maintains solidarity and reduces social distance between the speaker and the hearer.

Then, in **datum 35**, the speaker uses the propositive “let’s” and the inclusive pronoun “we” that function of these forms is to maintain cooperation between interact.

This strategy has function to minimize the potential threat of a face threatening act because this strategy makes both speaker and hearer are cooperator. It is including both speaker and hearer in the activity. The main linguistic realization of this strategy is using of the inclusive “we” which according to Brown and Levinson (1987: 127), “can call upon the cooperative assumptions and thereby redress face threatening act.” Also, using of the pro positive, “let’s” involves the same pragmatic function of conveying that the interlocutors share the same activity. With the speaker and the hearer are cooperator make a person which wants (desires to preserve one’s face) and personality traits are known and liked to minimize the potential threat of a face threatening act. This function applies in **datum 34** and **datum 35**.

**Datum 36**, indicates strategy 13; give (or ask for) reasons. Here, the speaker knows something truth by asking for a reason of it and also about why something does could be happened or tries to get a clear reason to clarify it. This datum describes that Hazel ask for reason which in this case Hazel try criticizing by demanding reasons “*why*”. Thus, the indirect suggestion which demands rather than gives reasons is a conventionalized positive politeness form. It is showed also in **datum 37**, where the speaker was complaining and criticizing with says “*why*”.

This strategy has function to minimize the potential threat of a face threatening act because this strategy, the speaker knows something truth by asking for a reason of it. And also about why are something could be happened or tries to get a

clear reason to clarify it. Brown and Levinson (1987: 128) state that “Another aspect of including hearer in the activity is for speaker to give reasons as to why he wants what he wants”. Because the speaker and the hearer cooperates. It shows that the speaker considers to be of the same kind with hearer to minimize the potential threat of a face threatening act. This function applies in **datum 36** and **datum 37**.

**Datum 38**, indicates strategy 15; give gifts to hearer which is this strategy fulfilling addressee's wants by assuming that the speaker wants what hearer's wants for him. This strategy is giving gifts to hearer, not only tangible gifts, but human-relations also want, particularly, positive face wants of being liked and Admired. In this case, little girls as hearer ask to Hazel about the object mounted on the hazel's nose. The little girls were curious about it and Hazel in this case as a speaker explains the name of the object and describe its usefulness. By explain the usefulness; it is expression a form of a gift to the hearer, positive face wants of being understood. This strategy that showed in **datum 39** and **datum 41** where the speaker may satisfy hearer's positive face wants by giving gifts, including human relation wants such as the wants to be liked, admired and compliment. **Datum 40**, where the speaker by seeking agreement, it is expression a form of a gift to the hearer, positive face wants of being understood.

Based on the explanation above, it has function to minimize the potential threat of a face threatening act because this strategy speaker wants what hearer's wants for him. This strategy showed by offering gifts to minimize the potential threat

of a face threatening act. This function applies in **datum 38**, **datum 39**, **datum 40**, and **datum 41**.

## 2. Kinds and Functions of Negative Politeness Strategies

**Datum 42**, indicates strategy 1; be conventionally indirect where the speaker is performing an indirect speech act which has been conventionalized in the language as being direct. Conventionally indirect strategies are “the use of phrases and sentences that have contextually unambiguous meanings which are different from their literal meanings”. This utterance is a kind requests were employed conventionally indirect. In this case, Augustus uses the modal “can” to perform a request (asking Hazel to give his opinion about meeting in his house) conventionally indirect. It is showed also in **datum 43**, where the speaker employs conventionally indirect with using the modal “can” to perform a request.

This strategy has function to respect behavior because in this strategy performing an indirect speech act which has been conventionalized in the language as being direct. Conventionally indirect strategies are the use of phrases and sentences that have contextually unambiguous meanings which are different from their literal meanings. It shows that this strategy using indirectness which is designed to acknowledge the hearer’s want as to respect behavior. This function applies in **datum 42** and **datum 43**.

In **datum 44** indicates strategy 2; use hedges or questions where the speaker asks for something to be done for her/him. In this category, the speaker may be

imposing and intruding on hearer's space. Using hedges is the most common technique for keeping speaker and hearer distant from the face threatening act. In this case, Augustus uses the hedge "*May*" in ask Hazel to see u again which his condition little nervousness in his voice to soften the potential threat of criticizing a player, and minimizing the imposition force of the face threatening act of asserting opinion.

This strategy has function to respect behavior because in this category the speaker may be imposing and intruding on hearer's space. Using hedges is the most common technique for keeping the speaker and the hearer distant from the FTA. According to Brown and Levinson in Hamed (2014: 155), hedges can be used to modify the illocutionary force of the utterance by weakening or strengthening it; a hedge says of the utterance that it is "true only in certain respects, or that it is more true and complete than perhaps might be expected. It shows that using hedges or questions to respect behavior.

**Datum 45**, indicates strategy 4; minimize the imposition where the speaker uses this strategy to defuse face threatening act by minimize the imposition which mean the imposition is indicated not great and leave the distance and power as weighty factors. In this case, Augustus minimizes the imposition in Hazel which means the imposition sis indicated not great and power as weighty factors. By doing this strategy, indirectly, Augustus will pay Hazel deference. In this case, Augustus explains to Hazel that what has Hazel's said is not her fault. So, Hazel no need to apologize because her words. It represents that Augustus try to minimize the imposition.

This strategy has function to minimize the particular imposition because in this strategy minimize the imposition which means the imposition is indicated not great and leaving distance and power as weighty factors. It shows that this strategy to minimize the particular imposition.

**Datum 46**, indicates strategy 5; give deference where the speaker uses deferential forms to show concern for hearer's negative face especially when social distance is high. In this case, Hazel is giving deference to Augustus which adding, the term, (Mr.) before his name is used in this utterance to show deference and to act as a redress to the face threatening act of disagreement with previous speaker. It represents that Hazel can show deference to Augustus's dad either by humbling himself or raising hearer by placing hearer in a high position. This strategy is showed also in **datum 47**, where the speaker uses "sir" in answer the questions from hearer to show deference by humbling himself or raising hearer by placing in a high position.

This strategy has function to respect behavior because in this category the speaker uses deferential forms to show concern for hearer's negative face especially when social distance is high. According to Brown and Levinson, the speaker can show deference to hearer either by humbling himself or raising hearer by placing hearer in a high position. It shows that give deference to respect behavior. This function applies in **datum 46** and **datum 47**.

**Datum 48**, indicates strategy 6; apologize where the speaker uses to impinge on hearer's negative face and thereby partially redress that impingement by apologizing. Hazel uses various pragmatic functions including begging forgiveness

for face threatening act that already happened or about to happen; it can mean *I'm sorry*, or *forgive me*. In this situation, Hazel uses this word to apologize for committing an FTA. Hazel admits her impingement on Isaac by stating that she thinking about the word handle. It is showed also in **datum 49**, where the speaker uses apologize.

This strategy has function to minimize the particular imposition because this strategy using to impinge on hearer's negative face and thereby partially redress that impingement by apologize can minimize the imposition. It shows that this strategy to minimize the particular imposition. This function applies in **datum 48** and **datum 49**.

**Datum 50** indicates strategy 8; state the face threatening act as a general rule. In case, the speaker doesn't want to impinge hearer, but is merely forced to by circumstances, it can be generalized as a social rule. In this case, Hazel doesn't want to take her cannula in Juckie's nose because she doesn't want make Juckie's dissappointed but in this condition, Hazel has to take it as a general rule because she already felt the loss in her breathing.

This strategy has function to minimize the particular imposition because in this strategy speaker and hearer from the particular imposition in the face threatening act, and hence a way of communicating that she/he does not want to impinge but is merely forced to by circumstances is to state the FTA as an instance of some general social rule, regulation, or obligation.



## **CHAPTER V**

### **CONCLUSION AND SUGGESTION**

#### **A. Conclusions**

Based on the analysis in this research, the researcher found in the John Green's novel "the Fault in our Stars" that:

First, the researcher found kinds of positive and negative politeness strategies. Based on the theory, there are 15 strategies of positive politeness strategies but in this research, the researcher only found 12 strategies of positive politeness strategies, while negative politeness strategies there are 10 strategies but the researcher only found 6 strategies that employed by the major characters. Based on the finding above, the researcher concluded that positive politeness strategies more dominant employed than negative politeness strategies in that novel.

Second, the researcher found two functions of positive politeness strategies those are to indicate some respects and to minimize the potential threat of face threatening act. While in negative politeness strategies the researcher found two functions also, those are to respect and to minimize the particular imposition. Based on the finding above, the researcher concluded that the main function in that novel to minimize the potential threat of face threatening based on the strategy that employed by the major characters.

#### **B. Suggestions**

Based on the conclusion above, the researcher gives suggestions as the following below:

1. For the readers, the researcher suggests improving their understanding about positive and negative politeness strategies. Because positive and negative politeness strategies can be encountered in any context of conversation on literary work especially novel.
2. For further researchers, the researcher suggests to know more about positive and negative politeness strategies and their function. It could be a reference for them in analyzing the same research in positive and negative politeness strategies especially in a novel. Because novel much serves conversations in which the positive and negative politeness strategies occur. Considering the significance of the study, this research is expected to give contribution to the further researchers.



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## CURRICULUM VITAE



Rahmaniar or usually called Rahma was born on April 25<sup>th</sup> 1992, in Takalar. She is the second daughter from the marriage of her father Baharuddin and her mother Sania Dg. Sompā. The only brother that she has namely Supriadi and three sisters namely Rahmayanti, Suriani and Kartini.

In 2000, Rahma started her elementary school at SD INP. Kalappo in Takalar city. In the same year, she registered herself as a student of MTs. Muallimat Aisyiyah, Makassar and then continues to the senior high school of MA. Muallimat Aisyiyah, Makassar. She graduated in 2011 then directly registered as a student at English Literature Department of Adab and Humanity Faculty.

For the readers who are interested in this thesis, please contact the writer's facebook on *Rahma Nhiar Baharuddin*.